

TREASURES

SURE

GEMS

1997



# Treasure Gems

## 1997



*27th Edition*

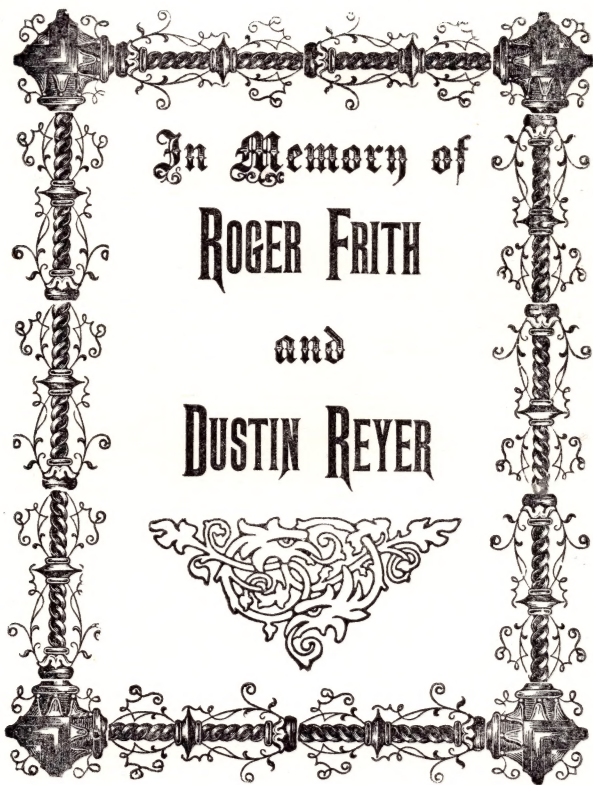
*Cooperative Annual of the  
Amalgamated Printers' Association*

*of an edition of 110 copies, yours is*







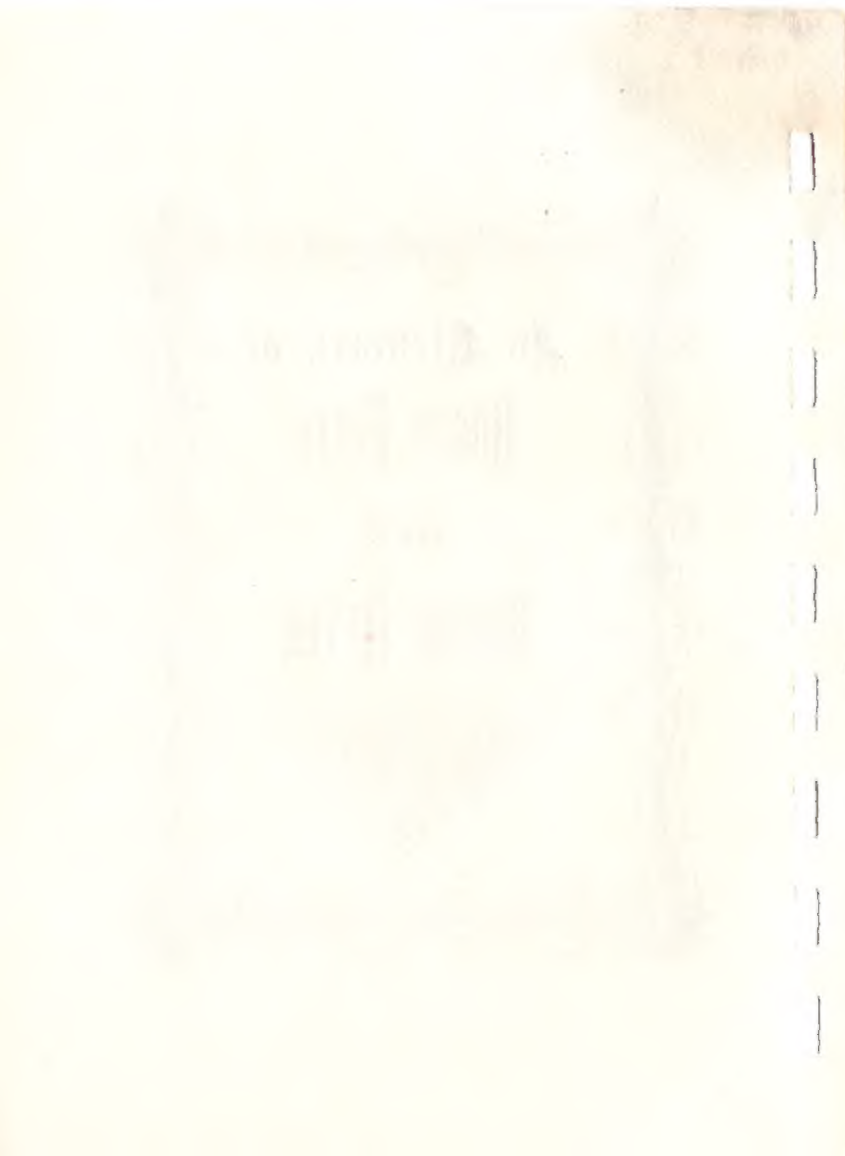


In Memory of

ROGER FRITH


and

DUSTIN REYER



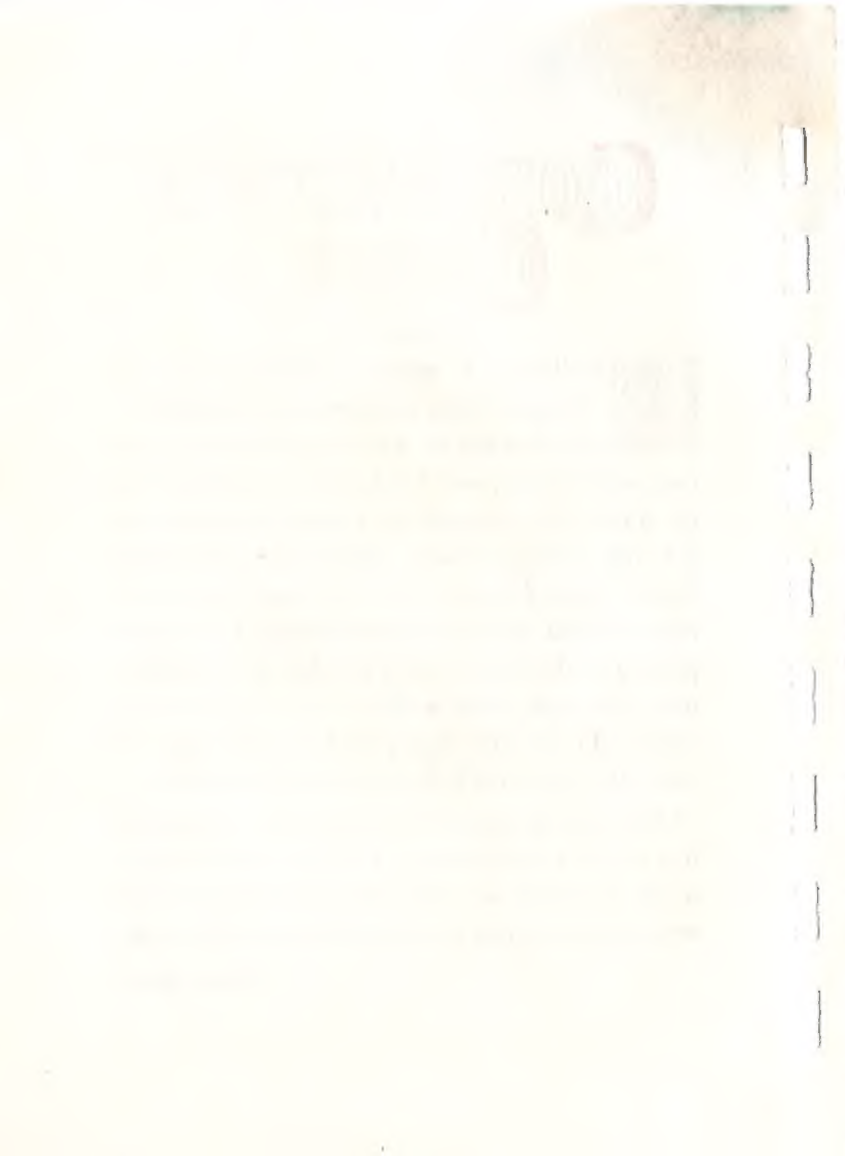
# COORDINATOR'S CORNER

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URING a recent meeting of the *Treasure Gems Coordinating Committee*,\* we decided to ask *Alan Waring* to do this year's cover, and he graciously offered to do more. This should be a welcome time-out for the antique faces previously used. *Jane Roberts* agreed to do the title page, on which Alan added his hand-numbering. I set this page, the dedication and the list of contributors. The type, used on the cover, is *Cristal*, by D&P; and the title type, used on this page, is *Fair Open*, by BB&S, hand-colored for effect.


\*Should any reader be interested in succeeding me as coordinator, for the second millennium, I would be very pleased if they would write their request to me for consideration. ♣

— *Dave Greer*





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# YESTERYEAR

19th Century cuts patiently restored.

Printed once again.



*Treasure Gems 1997*



**Murray A. Cohen**  
**APA 491, AAPA, MAP, ACP**

# *The Underground & Eatery and Drinkery*



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***Gustitudinous Delights*** from the ala carte cut cabinet of the Underground Press on Manhattan.

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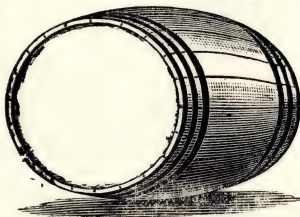
# PRESERVES







# Stock Full o' Nuts



Cooked up by the Proprietor, Charles Klensch,  
for the 1997 edition of the APA Treasure Gems.



# TREASURED GEMS

## The ABCs of SUCCESS

**A**rrive a little early for every appointment or date.

**B**e enthusiastic in everything you do.

**C**omplete every assigned task.

**D**o a little bit more than what is required.

**E**xpress yourself only *after* you know the facts.

**F**eel comfortable in every situation by acting yourself.

**G**o all out to please your friends.

**H**elp people you may not particularly care for.

**I**dentify yourself by accomplishments rather than words.

**J**oin in and help when help is needed.

**K**ee a cool head; it may save your hide.

**L**isten with open ears, not an open mouth.

**M**ake do with what you have.

**N**ever say never.

**O**pen your heart to those less fortunate.



**P**lease yourself by pleasing others.  
**Q**uickly respond to any emergency.  
**R**emember the spirit of Christmas not only in  
December but throughout the year.  
**S**tudy, study to understand more things.  
**T**ake advantage of every opportunity.  
**U**se spare time intelligently.  
**V**alue your health.  
**W**ork at your job. Don't shirk your duty.  
**X**-out anything that might lead to failure.  
**Y**ou are your most important asset.  
**Z**estfully meet any challenges.



At the Sign of the Open Book.



D.D.D.

*The Three Generations Press*

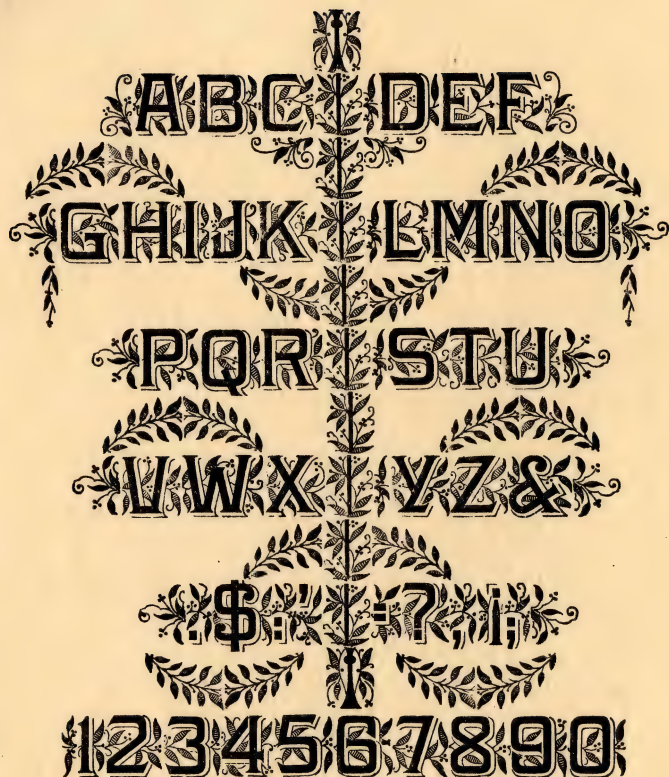
The Private Press of

**James & Nalda Doletzky**

35405 Glenwood Road

Wayne, Michigan 48184-1226





# ARBORET

WITH apologies to Dan X. Solo (*The Solotype Catalog, page 15*) who I challenge to do this little exercise in hot metal.

GORDON ROUZE

TREASURE GEMS 1997

## Only Coincidentally Abecedarian

WE OFTEN see the statement that the early Greeks borrowed the Phoenician consonantal alphabet (and in so doing reinterpreted some of the consonants as vowels, thus inventing phonetic writing), and that the Romans in turn borrowed the alphabet from the Greeks. But in neither case was it done in order to get an alphabet. I have looked into this.

They taught us Roman numerals back in grammar school. But in grad school I began to worry about what the Greeks did for numerals. They don't teach that. As I say, I looked into it.

Seems that, if you wanted to write *one*, you wrote alpha; *two*, you wrote beta, &c. Before it was a letter, each symbol was a NUMBER. The phonetic value was worked out later, based on the initial sound of each symbol's name. And you needed, not 24, but 27 numerals, to count, thus:

---

units	A	B	Γ	Δ	E	F	Z	H	Θ
	1	2	3	4	5	6	7	8	9
tens	I	K	Λ	M	N	Ξ	O	Π	Q
	10	20	30	40	50	60	70	80	90
hundreds	P	Σ	T	Υ	Φ	X	Ψ	Ω	Ϡ
	100	200	300	400	500	600	700	800	900
thousands	/A	/B	...	/I	...	/Σ, etc.			
	1000	2000		10,000		200,000			

---

The 3 Phoenician symbols that never made the grade as Greek *letters* were:

F di-gamma      Q koppa      Ϡ sampi  
 But in the Roman alphabet, what pops up after E? After P? Why didn't Christ say, "I am the alpha and the sampi?" In his day maybe because the Romans were insisting on DCCCC. Render unto C, sir...

Alphabetical order was sacrosanct until you had a rival number system.

The Greeks and Romans did not go around borrowing alphabets to become literate, literary, or hooked on phonics. They just wanted to read the *price tags* on the foreign trader's merchandise.

See, I looked into it.



*A Printing Process that  
Opened Up a Whole New World  
for Those in Great Need of it.*



In 1819 Charles Barbier, a French artillery officer, showed a group of young blind students how his system of 12 small dots, embossed on cardboard in various arrangements, could form words, readable with the touch of a sensitive finger.

Louis Braille, a 15-year old blind student, was much impressed, but found the 12-dot system too complicated. By 1829 he had developed a simpler 6-dot embossed code alphabet that gradually took hold and was named after him.

At first, short texts were converted into Braille by hand embossing. Then came the Braillewriter, a machine similar to the typewriter, making the writing of longer texts much easier and faster.

*(over, please)*



Inevitably, a printing process was devised. Braille characters were embossed on metal plates and printed on dampened paper. Large libraries included hundreds of books done in this way. Weekly newspapers appeared in Braille, and more than 70 magazines had Braille editions. The American Printing House for the Blind, Louisville, Kentucky, took on a 2-yr. project to produce a 19-vol. World Book Encyclopedia.

The “talking book,” radio and other voice reproduction methods now meet much of blind people’s educational and information needs, but for a long stretch of time it was Braille printing that brought a shining ray of light to many lives.



for *TREASURE GEMS* 1997

Carl & Evelyn Masson

75 Lincoln St., Dedham, Mass. 02026

Lantern Press



A. P. A. No. 510



# Curbside Musings

It's a delicate problem to cultivate your friends so you know them well enough to borrow from but not well enough to lend to.

---

Every once in a while you see one of nature's big mistakes -- a small mind with a large mouth.

---

Early to bed, early to rise - til you make enough cash to do otherwise.

---

Money has wings and most of us see only the tail feathers.

---

He's a very forthright character -- he is right about a fourth of the time.

---

RARE BOOK - One that comes back that you had loaned to a friend.

---

Give a woman an inch and she thinks she is a ruler.

Money may not buy happiness but with it you can be miserable in comfort.

---

The person who has too much money for his own good easily finds friends to share his misfortune.

---

Take a lesson from the turtle, he doesn't make any progress until he sticks his neck out.



## CLIPPER!



he Clipper paper cutter was last offered for sale, as far as we know, in the 1906 ATF Type Book. At \$40.00, it was said to “cut and square 12 inches,” and had a “patented reversible clamp, which cuts very narrow strips and leaves no marks on the paper. Quality of construction,” they said, “is A1.”

Truer words were never spoken, as an original Clipper resides today in the Full Circle Press’s pressroom and clips away as fine as the day it was made. Maybe it works better, given its recent upgrades.

Recently we decided to refurbish our old cutter. A century of sharpening meant the blade was now 3/8-inch short of the cutting stick when in “forward to cut” mode. Our blade sharpening guy said

science now made it possible to have a properly-sized blade made. He sent the original to an outfit in Chicago.

The Chicago firm recreated the blade using sophisticated computers. Since no suitable steel is made in the U.S., drawings were shipped to Japan to have a new blade roughed out. Back home, months later, shaping and sharpening were completed. . . and we were back on our way towards the cutting edge.

Given the fact that the original Clipper sold for \$40 (and we got ours for free!), the price of the new blade was a bit of a shock. Actually, we bought two to get the price down to \$125 each. Add on a dozen cutting sticks. Paint. A little oil. Clips A1, just as advertised.



Printed for the 1997 *Treasure Gems*  
by Alan A. Wheeler, APA #314





## *Collaboration . . .*

*That's important for printers*

*It's nice to have someone jump when you  
snap your fingers*

After arriving in Naples for our winter visit I got things organized in my little print shop and couldn't find any gauge pins. An appeal to Dave Greer resulted in a nice set of three. Then I broke one, so I had to use an en and scotch tape.

Going Back . . . It has been a long time since I first pushed the handle of a little Kelsey press, in 1924.

My interest has been off and on over the years. The latest period started in 1960 when I sent postcards to all the realtors in southern Connecticut, "Wanted - An Old House To Restore." We found a nice place with a big barn.

So my print shop got a nice home. In 1983 I joined A P A and about that time I met an elderly printer who wanted to retire and sold me his whole shop at a bargain price.

And now what will happen to it?

*Norris Whitbeck*

## **Cedar Mountain Printers**

**175 Florda Road**

**Ridgefield CT 06877**





## JOHN WARNER BARBER

Born in East Windsor, CT in 1798.

In early 1821 he moved to Hartford, then in 1823 he opened his shop in New Haven, which became his home until 1885 when

he died. 🌀 The engraving of the hunter is from his book THE PICTURE PREACHER. Mr. Barber's wood engraving printed for the 1997 TREASURE GEMS is from the collection of original wood engraved blocks at THE EMPTY NEST PRESS, New City, NY. Ernie Blitzer, prop.

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2

3

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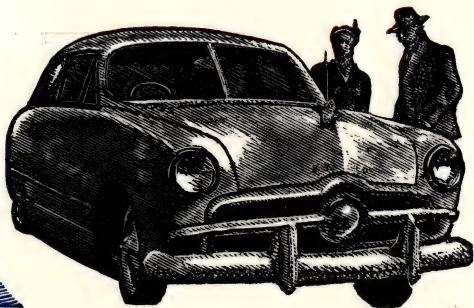
9

# CLASSIC

THE 1949



**A**MERICA was recovering from WWII. Industry was retooling. Designers turned their attention towards automobiles. They emphasized class and luxury.



J.H.



## **THE WOOD ENGRAVING of the '49**

Ford was e-mailed from a scanned photograph by Wesley Tanner, the car's owner. He was given the car by his father-in-law. The original owners were Susan Skarsgard's grandparents. They are the figures in the picture. The photo was taken the day they took delivery. It was engraved as a Christmas gift, after running some proofs.

**Jim Horton, The End-Gravure Press, APA 622**

# the lords prayer

in middle scots

uor fader quhilk beest i hevin,  
hallowit weird thyne nam. cum  
thyne kinrik. be dune thyne wull as is  
i hevin, sva po yerð. uor ðalie breið gif  
us thilk day. and forleit us uor skaiths,  
as we forleit them quha skaith us.  
and leed us na intill  
temptatioun.  
butan fre us  
fra evil.  
amen.



luke 11: 2-4



dave jasmund



6 5 6

**CANCER**

**U  
R  
E**



**SMOKING.**



# 13 FAMOUS WORDS

## NEWS ITEM OF

JULY 2, 1776

The birth of the United States was announced on the day it happened, taking up only 13 words on the back page of Benjamin Towne's newspaper, the "Pennsylvania Evening Post."

His news account of the signing of the Declaration of Independence was inserted at the last minute on that Tuesday afternoon when it happened. The historic event was recorded for history in this brief statement:

"This day the CONTINENTAL CONGRESS declared the UNITED COLONIES FREE and INDEPENDENT STATES."

Thus, a modest one-sentence news story, written in only 13 words about 13 colonies, sounded an event that reshaped world affairs.



R.S. CROOM  
APA 442







“He that spills the rum,  
loses that only;  
He that drinks it, often loses  
both that and himself.”

*Benj<sup>n</sup> Franklin*



BEAN CREEK PRESS  
CHARLIE HINDE    APA 508





# The Printers Lament

---



*The typographical error is a thing quite sly,  
you can hunt it 'til you're dizzy,  
but somehow it will get by.  
'Til the forms are off the press,  
it is strange how still it keeps.  
It shrinks down in a corner,  
and never stirs or peeps.  
That typographical error,  
too small for human eyes.  
'Til the ink is on the paper,  
when it grows to mountain size.  
The printer stares in horror,  
then unleashes a mighty howl,  
of words that are quite foul.  
The rest of the job may be  
clean as clean can be.  
But that typographical error will be the  
thing you always see*

*Author unknown*





Printed for  
**TREASURE GEMS 1997**  
by  
David Schwartz      APA 657

## TERPSICHORE

I have never yet seen a poem  
in the morning  
that I liked as well  
as I had  
in the black of the night.

Something there is  
in the glare of the sun  
that hates the quiet truths  
of poetry.



But stay with me, Gentle Muse,  
in the dusk and the dark  
when the night birds cry  
and clouds enfold  
the lunar light.

A midnight poet, I ...  
when the moon is new  
there is naught to do  
but poems to write.



*Herb L. Ann    apa 655*  
*Harvest Home Press*

# TYPE FONTS FROM STEVE WATTS

Stevens Lewis Watts (1895—1966). Born in North Carolina. In 1917 he was a chief printer in the Navy. Was first employed by ATF in 1919. After Army duty in WWII, he was head of type sales at ATF from 1947 to 1955. Steve Watts knew the location of antique mats at ATF. He initiated special castings of many rare faces that were cast by ATF in lines, but tediously fonted by Steve and sold to fellow typophiles. These revivals were known as the *Kittypot Castings*—still famous today.

ABEGMRS&W

CINCINNATI INITIALS

ABEGMRSW&abcdefghijklmnopqrstuvwxyz23

ORIGINAL OLD STYLE ITALIC

ABEGMRS&abefgmrs2 ABEGMR&abefgmr

OXFORD ROMAN & ITALIC

AEGMR&aefgrst3

RONALDSON TITLE SLOPE NO. 2

ABEGMRS&abefgms&st2 ABEGMR&abefgmr2

WAYSIDE ROMAN & ITALIC

# THE MAN BEHIND THE FACE

Names of Type Designers Set in One of Their Artistic Creations

**Morris F. Benton**

ENGRAVERS OLD ENGLISH BOLD

**DAVID WOLF BRUCE**

BRUCE ORNAMENTED 1088

**Frederic W. Goudy**

POWELL

**KARL GEORG HOEFER**

PERMANENT HEADLINE OPEN

**Elisha Pechey**

WINDSOR

Guy Botterill at the House of Type®



## DO NOT LET YOURSELF

WORRY when you are doing your best.

HURRY when success depends upon accuracy.

THINK evil of a friend until you have the facts.

BELIEVE a thing is impossible without trying it.

WASTE time on peevish and peevish matters.

IMAGINE that good intentions are a satisfying excuse.

HARBOR bitterness in your soul toward GOD and man.

*FROM THE BOOK OF  
BETTER THAN GOLD*

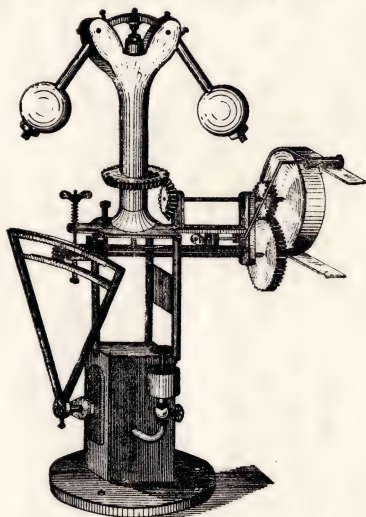
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Joe Priebe APA 527





— THE —  
BOWEN STEAM GOVERNOR.



Patented Oct. 19, 1886,

— BY —

E. N. BOWEN,

FITZWILLIAM DEPOT, N. H.

## A BIT OF LOCAL HISTORY

Starting with the information on this trade card, the following was gleaned from local records.

Edwin N. Bowen (1843-1928) was born in nearby Richmond, where he worked in the family business furnishing "wood stuff" to makers of such goods as chairs, pails and boxes. After several years serving in the 3rd New Hampshire Regiment in the Civil War, he returned to Richmond and started his own business making chair parts.

In 1882 he and his brother Frederick moved to Fitzwilliam Depot and founded Bowen Bros., manufacturing basket and rattan chairs with wood frames for the next twenty years.

Both brothers were also musicians, first in Richmond, later in Fitzwilliam Depot. Edwin played the clarinet and Frederick the baritone horn. Edwin also led the town's 15-piece cornet band.

It is not known, but it is probably unlikely that Bowen Bros. employed steam power, as their manufactures were largely by hand. However, the biggest business in town, by far, was granite quarrying, which used steam engines.

Besides inventing, making chairs and leading the band, Edwin served as town selectman for most of the years between 1888 and 1897.

## SHOW BIZ

Come back with me to the late 1920's or early 1930's. There was a kid in my neighborhood named Joe Mahoney. Joe was the envy of every kid in our "gang". (No, *gang* didn't mean the same then as it does now!) Joe had it made! He was mentally retarded to the extent that he didn't go to school, although he was only 12 or 13 at the time. (We ranged in age from 9 to 11.) He also had a *JOB*. There was a smalltime entrepreneur in the neighborhood who owned two small theatres. They were about a mile and a half apart and each would seat perhaps 150 patrons. In those days before double features a showbill contained the main feature; a news reel; a short subject; cartoons a travelogue or comedy (I mustn't forget the 15 chapter serial on Thursday and Friday nights). I suppose it was to our business man's economic advantage to have both his theaters run the same feature and short subjects. One theater would start showing the feature film and the other theater would begin with the short subjects.

Joe had the distinction of using his bike to deliver the used reels back and forth between the theaters. And the woderul part of his job was that he got to go into the projection room and wait until the reels were ready for delivery, and he never had to pay to see a movie! (It never occurred to us that he never did see a film in its entirety, and, I would assume that he must have missed part of every one.) Joe and his family moved away several years later. I don't know who got his job, but there remained a bit of envy for Joe Mahoney for some time to come.

---

STAN KROEGER APA 439

MY OTHER  
PRINT SHOP

IS NEAT,  
CLEAN &  
TIDY!

*I* pray now only  
That I will not corrupt your instincts  
With my personal decisions;  
That I will encourage you  
To explore the choices you have made  
And ease the pain you'll feel  
In disappointment.  
That I can,  
Before you reach adulthood,  
Hold back the frustration and fear  
That inevitably come  
In the search  
Toward individuality.

Kelsey Grammer  
To his two-day old daughter  
Spencer Karen



Treasure Gems - MCMXCVII  
M. A. Carmichael

# THE PONY EXPRESS

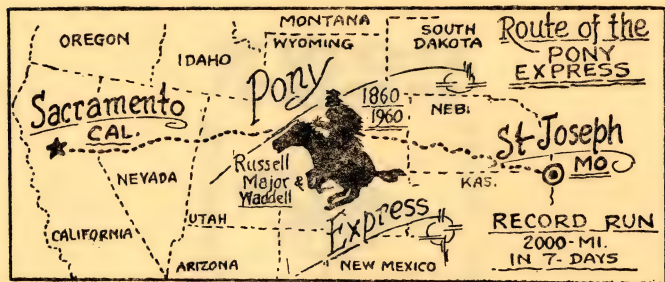
I made my first Pony Express sticker using a horse & rider taken (stolen) from the advertising of our nearby bourbon distillery at Weston, Missouri (tours available). This shows it pays to keep in touch with local products.



I have used my sticker to embellish outgoing envelopes. Adds a little letterpress pizzaz to an otherwise plain envelope. Seems like most any town has some event deserving a little bit of letterpress sticker attention.

On two occasions the US Post Office has cancelled my sticker instead of their stamp. Can not blame them. Today the PO floods us with so many stamps- can not tell a sticker from a stamp many times.

I have 25+ Pony Express related cuts which may be the Mother Lode. Here are some of them I use on outgoing mail. You can deduce why my press is named The PONY X Press.



*Treasure Gems 1997*

*Charles L. Bush No. 495*

*PO Box 6115 St. Joseph, MO 64506*



# Quaint Roman

Quaint Roman was cast by Central Type Foundry in 1893 in St. Louis in 10, 12, 18, 24, 36 and 48 point capitals and figures. Stan Kroeger split this font of 36 point with me.

Lower case letters were added the following year and the face was renamed Quaint Roman No. 2.

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z \$ % & ' ( ) \* +  
- . : ; ? ! ,



# Sheriff, Santa Fe, New Mexico Territory



Handset type, letterpress printed for Treasure Gems 1997  
Jim Doolittle, The Golden Sun Press  
2709 Eastridge Drive NE  
Albuquerque, New Mexico 87112-2012  
APA 595, NAPA, ATF, AAPA





## Quill Pens

If no goode raven or crow feathers  
at hand, take those of an angel -  
pref'bly blonde - when moon is  
full, or in moulting season.

Or

take all feathers from either  
wing - L or R according to  
prejudice - of any political party  
just prior to election.

*Edward Cocker*



Edward Cocker was an English writing teacher and calligrapher in the 17th century who wrote instructions for those who might be concerned with the proper way to cut quill pens and write letters of just proportions. . . . . This comment is by Raymond F. Da Boll. Cocker also seems to be something of a humorist.



Bob Fusfeld  
APA 573  
1997

# Play Ball!



☞ The APA bundle arrived today—April 19—and in it was an admonition from Dave Greer urging members to print a leaf for the 1997 edition of *Treasure Gems*. Good grief! Is it that time already? Well, if I hurry I can set the type and run it off in time. But what will I write about? Ernie Blitzer helped; his bundle envelope featured a picture Brooklyn Dodger star Jackie Robinson. And in leafing through last year's issue of this journal, I found a page of baseball cuts printed by Jim Doletzky. That's it; I'll print a baseball cut and pen a few words on the sport. No problem.

☞ Done into print for the 1997 edition of *Treasure Gems* by Fred Liddle who operates the Carpetbagger Press at 404 Erie Avenue, Tampa, Florida 33606. The leaf is handset in Lydian and Century Schoolbook types and 125 copies were printed on a C&P 8x12.

# HOSHO



Under the general heading of *hosho* falls a variety of Japanese papers most commonly used for Japanese woodblock printing. ... Most famous of all today is the very traditionally made Echizen *hosho* ... made from a special short-fibered variety of kozo called *nasu* kozo. If the fiber is new it is usually boiled in an 11 percent soda ash cook for 4 hours. The washed fiber is then very care-

fully picked over by hand two or three times to make sure no foreign particles remain, beaten by hand, and treated lightly in a *naginata* beater to tease the fiber apart. The fiber is then thoroughly washed in a fine mesh net suspended at four points in pure water to lighten the color and soften the texture of the final paper. Before the medium thick sheets ... are formed a

# HOCHO

small amount of white clay is added to the stock in the vat to further lighten the finished paper. Damp sheets are dried on boards either indoors in a specially heated compartment or outdoors. Usually, finished sheets are sized by a separate craftsperson, who brushes a gelatin alum mixture onto the dried paper.

(From Timothy Barrett's *Japanese Papermaking*.  
N. Y. & Tokyo, Weatherhill, 1983)

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Printed by Frank J. Anderson (APA 337)  
on *hosho* paper for the 1997 Treasure Gems



*The federal*  
**BUREAUCRACY**  
*is an enormous ~*

*BEAST!*  
*Kick it in the tail;*  
*and, ~*  
*two years later,*  
*the sensation reaches the*  
*brain.*



— FRANKLIN D. ROOSEVELT

*Robert's Rule of Order for Economics*



Don't spend money  
you don't have  
🏠 for something  
you don't need!

— Robert H. Merrill



## JEFFING



JEFFING: 'Throwing with quadrats, somewhat in the fashion of in which dice are thrown, to decide disputed points in printing offices, such as who shall receive a fat take of copy, etc. This ancient custom is still maintained, although it is now applied to a smaller number of objects than in former years. The usual plan is to take nine em quadrats or quads, which are shaken in the closed hands of each of the jeffing party, in turn, each person having three throws and the winner being usually the person who has thrown the largest number of nicks uppermost; although, under one system, a mollie, which consists of three throws without a

single nick being turned uppermost, entitles the thrower to be declared winner.'

—*American Encyclopaedia of Printing, 1871*

#### MUTT & JEFF?

There is a claim that the 'Mutt & Jeff' comic strip received its name from early 20th century printers when they 'jeffed' for work stations and would play with em quads or 'mutts.'

#### MOXON TOO?

Joseph Moxon, during the late 17th century, also describes a game from printers using quadrats to win a bett [sic]. I need to do more research to find out just what winners received from their betts.

#### THE END

Now that I've got you playing with your quads, (is that nice to say?) I'll sign off. This is for *Treasure Gems* from O'Connor, #1, printed on his recently acquired Golding Official. Salute to Dave Greer!



# An Ode to Punctuation

John Edward Allen

; ! . ' - ? :



A night or two ago my good friend Dobbs and I assembled ourselves in philanthropic array to settle for all time the inglorious hash of punctuation. . . .

"The comma," said Dobbs, with the solemnity of a fourth-chair barber on a Friday evening in July, "should be used after meals, before midnight, and between the two ends of some sentences. In literature, it should faithfully follow the words 'eyether' and 'mackerel' and 'North Dakota,' and all such expressions as 'the viscount bore down on the cole-slau.' And every third line of poetry should be herded into place with a comma, excepting free verse, for the comma is not gratuitous.

"Semi-colons," I contributed, "should be saved for use on semi-cold occasions—such as mentions of a New Year's Eve in Kansas, or of formal bridge, or ball-game lemonade; while the colon should be used with rare discretion."



This portion of "An Ode to Punctuation" was excerpted from *Tales of the Print Shop*, published in 1923. Our copy is signed by Jack Allen and dated May 29, 1923.

L & P Worley  
The Maledictions Press





## Create a Page for TREASURE GEMS

- ¶ FROM CHILE, OBSERVANT MINING ENGINEER GREG MCKELVEY FASCINATES WITH HIS TRAVEL REPORTS.
- ¶ YET AFTER SAMPLING LATEST COMPUTER WEB-SITE PAGES — HE NOTES “SOMETHING [THERE IN THE WEB] IS MISSING.”
- ¶ UPON OPENING AN ACCUMULATION OF AJ BUNDLES, “FIRST IMPRESSION IS TACTILE” : THE FEEL OF HEAVY PAPER TEXTURE, PRESSED OR RAISED PRINTING, THE SMELL OF INK.
- ¶ HE SUGGESTS ACCUMULATING OUR BUNDLES FOR A MONTH OR SO, THEN “SPEND FIVE SECONDS ON EACH PIECE.” DISCARD THE JUNK — RETURN AGAIN! TO PAGES SUCH AS TREASURE GEMS, OR ACCUMULATED FILES OF NAPA WEST, INK CAHOOTS, CAMPANE, OR FLEXIBLE VOICE.
- ¶ COMPUTER-WORLD WIZARDS CAN’T DUPLICATE THE VARYING JOURNAL SIZES OR SMELL OF INK.
- ¶ IN SUCH PAGES WE CAN REVEL AGAIN; UNLIKE ANY FLEETING INTERNET WEBSITE CONTACTS.

by Ralph Deacock, Oak Harbor,  
State of Washington 98277

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*I  
asked  
John Horn  
and he told me*

## **'a LEADSTACKER**

is a person who sits or stands around and stacks little pieces of lead with letters or little squiggles on the end in neat little rows or piles. (Sometimes not so neat little piles.) Sometimes they stacks 'em in composing sticks, sometimes they stacks 'em into pages; sometimes they stacks 'em into little boxes or wooden trays, but mostly they just stacks 'em and stacks 'em.'



*... so now I know.*

*Definition & Van Krimpen caps from John Horn,  
paper from Bill Cresswell, done at the last  
minute for Treasure Gems  
by Polly B. Johnson  
A.P.A. 569*



## Not All Bad, Really

What's not all bad? *Offset Printing*. When we say that, we are thinking of *Offset Lithography*. The *Flame* border on this sheet is printed by offset. Let me describe the method I use. ♣ ♣

The border is locked up in normal fashion and printed on a new tympan. The gauge pins are installed and test sheets printed until the paper alignment is correct. You are ready to go.

Print an impression on the tympan then a sheet in the normal manner;

You now have a sheet printed on both sides and in perfect register. Not every paper, ink or border works as well as separate runs, but registration can not be beat. For a hundred sheets it does take 200 impressions, but 100 sheets are all that have to be fed. ♣

Caution! Slipsheet. No one needs any more offset. ♣ ♣ ♣ ♣

A few months ago, Wilbur Doctor printed an alphabet of Schwabacher, a German face. Lacking accents, his font could not be used to print German.

Six point Schwabacher

u v t d e f g h i j k l m n o p q r s t u v w x y z

abcdefghijklmnopqrstuvwxyz 1234567890.,;:=?!@

ꝥ Ꝧ ꝧ Ꝩ ꝩ Ꝫ ꝫ Ꝭ ꝭ Ꝯ ꝯ ꝰ ꝱ ꝲ ꝳ ꝴ ꝵ ꝶ ꝷ ꝸ Ꝺ ꝺ Ꝼ ꝼ Ᵹ Ꝿ ꝿ

There may be others.



1997 My 24th leaf for "Treasure Gems"

**Duane C. Scott, The Scott Free Press**  
8501 Lamar Ave, Overland Park, KS 66207  
scotfre@aol.com Phone 913-381-7942



# What turns a boy into a printer?



**PRINTING COURSE IN THE 7<sup>TH</sup> GRADE** made this twelve-year-old boy fall in love with type, press and the smell of ink. Dad, then the managing editor of the Duluth News Tribune, wanted to encourage my enthusiasm. He found and bought an old 5x8 Kelsey with some type and supplies. I set up my basement shop and started printing "calling cards" for my friends. (Does anyone use "calling cards" today?) I called my enterprise The Greysolon Press (we lived on Greysolon Road) and promoted it as "Duluth's Junior Printing Service." I actually made a few dollars printing things for my Dad's friends who really didn't need any printing, not from me or anyone else.

## **Growing pale in the basement**

You couldn't get me out of my basement shop. All I wanted to do was set type and print. During the very short northern Minnesota summer, my Dad became a bit annoyed with me as I grew pale in the dark basement. "For heaven's sakes, get out of there and go outside," he ordered. This was not what I wanted to do, however, I found the perfect compromise. Up from the basement came a case of type, a composing stick, leads and slugs.

Placing these on the lawn with me on my stomach, I set type in the warm sun of a July day. Dad said nothing, just shook his head in amazement.

### **1965: a new beginning**

Printing, unfortunately, came to an stop when the family moved to Chicago in 1941 and I found myself enrolled in a military academy in St. Paul. I didn't become a printer again until I spied an ugly unbranded treadle press in the basement of a Baltimore business neighbor in 1965. I had to have that ugly old press and recapture the joys of youth. So I bought it for \$25. There were no other accessories. I purchased everything else I needed from Turnbaugh Service in Pennsylvania. The new shop was named *The Ethnic Press* and I immediately started my thirty-two-year search for fõréígn lãnguãgê týpe.

And to think, it all began in 1939 with a 5x8 Kelsey, some Modern Roman, Cheltenham Wide, Washington Text and, of course, Copperplate Gothic, which every good printer must have!

*Cut of "my" old Kelsey found  
by son Bruce in an Annapolis  
antique shop.*

Done for *Treasure Gems 1997*  
by an aging Boy Printer on his  
'03 C&P. *Jim Kapplin APA 600*

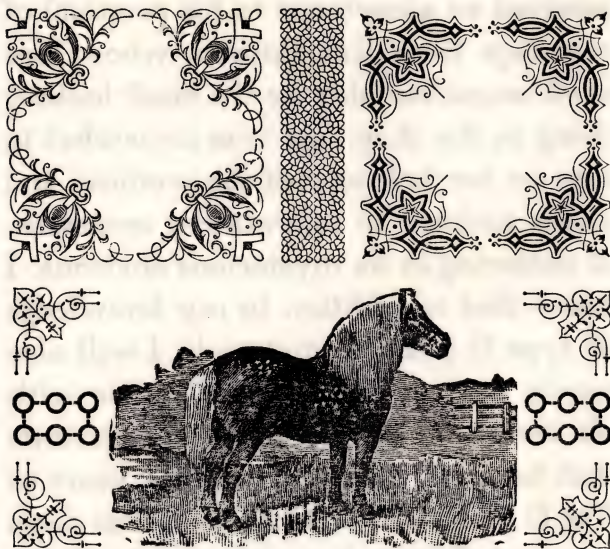


# MY REAR 1997 GEM

1997 will mark the year in which the Foolproof Press is to acquire the loveliest face yet. The proprietor of the press has received an acceptance to his proposal of marriage from Rae Boysen, whose face shall unquestionably be the finest looking thing in the shop. She was somewhat in awe on her first tour of the premises and seems inclined to tolerate my occasional puttering in its mysterious environs. I know that in addition to my knowledge of type & printing materials, I will also surely become intimately familiar with all the numerous gardening implements that have sat dormant here for years as Rae & I envision transforming this farm into a gardening showplace. ~~~~~

# *A tale of how I won the Derby*

My first taste of Derby was a 24pt. pony font acquired in a trade with Guy Botterill. Derby was designed in 1955 by Gunter Gerhard Lange for Berthold. I never dreamed that I would ever run across any additional fonts of this charming script until I stumbled into a case of 10pt. Derby in Dave Churchman's Boutique de Funque in Indianapolis while on my way to the A P A Wayzgoose in Cincinnati last June. I felt that I had hit the jackpot with this discovery & gain for the Foolproof Press. Some of the other gems I picked up at the Wayzgoose are shown below:



*Rick von Holdt, 2067 J. Avenue, Minburn, Iowa 50167*





### *Old Crow on The Rocks*

Hand engraved in end grain maple for members of the Wood Engravers Network and reprinted for the 1997 TREASURE GEMS.  
W. Gale Mueller THE MILLSTONE PRESS  
E. 2903 13th Ave., Spokane, WA 99502

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**M**ake thee an ark of gopher wood; with rooms shalt thou make the ark, and shalt pitch it within and without with pitch.

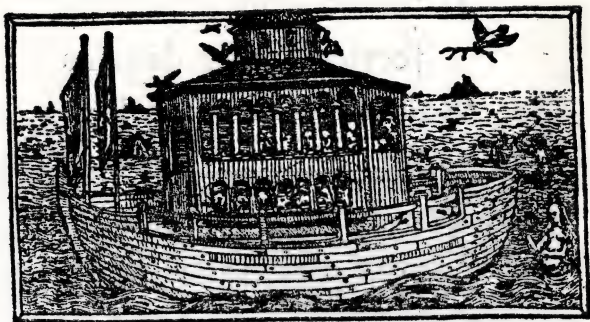
Genesis 6: 14



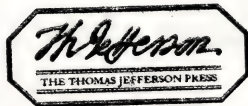
It rained and rained for  
forty daysies daysies  
Rained and rained for  
forty daysies daysies.  
Drove those animals  
nearly crazy crazy  
Children of the Lord.

So rise and shine and  
give God the glory glory  
Rise and shine and  
give God the glory glory  
Rise and shine and  
give God the glory glory  
Children of the Lord.

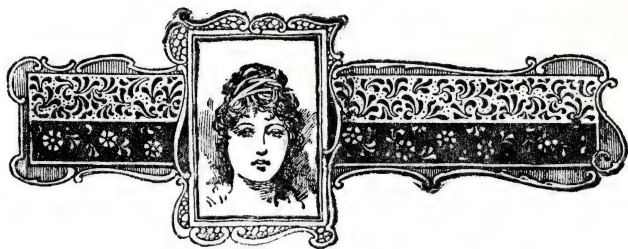
-- from "Rise and Shine"



Printed at The Thomas Jefferson Press, A.P.A. 664  
Arlene Popkin and Stephen Hirschberg, props.







# Treasure Gems 1997

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Harold S. Bacon      A.P.A. 446



★ **NEWSPAPER HEADLINE GEMS** ★

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**Red Tape Holds Up New Bridge**

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**MINERS REFUSE TO WORK AFTER DEATH**

---

**Deer Kill 17,000**

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*Hospitals Sued By 7 Foot Doctors*

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**STUD TIRES OUT**

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**Police Begin Campaign To Run Down Jaywalkers**

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***IRAQI HEAD SEEKS ARMS***

---

**Squad Helps Dog Bite Victim**

---

**Juvenile Court to Try Shooting Defendant**

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***STEALS CLOCK, FACES TIME***

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# **Actual Questions Asked Of Witnesses During Trials**



“Now doctor, isn’t it true that when a person dies in his sleep, he doesn’t know about it until the next morning?”

---

“Were you alone, or by yourself?”

---

“How many times have you committed suicide?”

---

Q: “You say the stairs went down to the basement?”

A: “Yes.”

Q: “And these stairs, did they go up, also?”

---

Q: “Doctor. how many autopsies have you performed on dead people?”

A: “All my autopsies are performed on dead people.”

---

Q: “Do you recall the time that you examined the body?”

A: “The autopsy started around 8 :30 p.m.”

Q: “And Mr. Dennington was dead at the time?”

A: “No, you dummy, he was sitting on the table wondering why I was doing an autopsy.”

**Robert A. Metzler** **[RPM]** 571

GREEN MOUNTAIN LETTERPRESS  
FAIRLEE, VT 05045

# CENTAUR

Designed By Bruce Rogers

---

When we returned to the wonderful hobby of letterpress printing our first purchase of new type was this superb typeface, now augmented by a lining cap font, courtesy of W. Doctor.

A B C D E  
F G H I J K  
L M N O

For "Treasure Gems '97" by Rob't Orbach 515



*A Quotation from*  
**Treasure  
Island**

*by Robert Louis Stevenson*

Set into type to display recent loot added to the  
holdings of Red Roses Press, Mike & Patty Anton,  
Proprietors, APA 613, for the 1997 Treasure Gems.

ENGLISH, FRENCH

SPANISH,

PORTUGUESE

GEORGES

*and Louises,*

DOUBLOONS

AND DOUBLE GUINEAS  
AND DOUBLE GUINEAS



and moidores

AND

**SEQUINS**

*the pictures of all the kings  
of Europe for the last 100  
years, strange Oriental pieces*

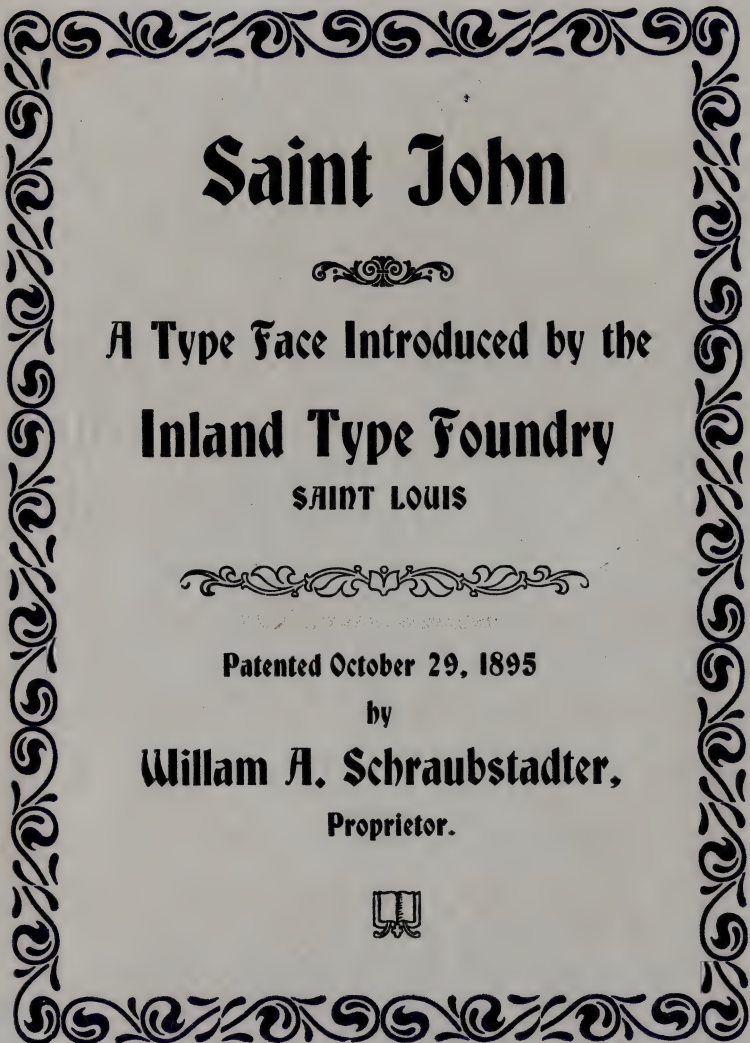
**STAMPED**

*with what looked like wisps  
of string or bits of spider's  
web, round pieces and*

square pieces, and  
pieces bored through  
the middle, as if to  
wear them round your neck ==  
nearly every variety of money  
in the world must, I think,  
have found a place in that  
collection; and as for number  
they were like autumn leaves,



so that my back ached with stooping and my  
fingers with sorting them out.



# Saint John



A Type Face Introduced by the

**Inland Type Foundry**

SAINT LOUIS



Patented October 29, 1895

by

**Willam A. Schraubstadter,**

Proprietor.



# COMPARE ...

Two very similar faces were  
introduced in 1895: Saint John by  
Inland and Bradley by ATF.

**18 pt. Saint John**

**A B C D E F G H I J K L M N O P Q R S T U V W  
X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z . , :  
; - ' ! ? \$ % 1 2 3 4 5 6 7 8 9 0**

**18 pt. Bradley**

**A B C D E F G H I J K L M N O P Q R S T U V  
W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z  
. , : ; - ' ! ? \$ % 1 2 3 4 5 6 7 8 9 0**



Printed by Bob & Carole Mullen



BETTY NASH HUMFLEET  
APA 559





## **Things Ain't What They Used To Be**

*“In spite of ever-increasing competition from small job cylinder presses and from presses designed for other printing processes, it is likely that the total number of platen presses in the United States today is greater than the number of all other presses combined; hence the platen plays quite an important part in producing the nation’s printing.”*

**George J. Mills**

**“Platen Press Operation”**

**CARNEGIE INSTITUTE OF TECHNOLOGY  
PITTSBURGH PENNSYLVANIA  
1959**



**GEORGE CHAPMAN**

**APA 658**

**PRINTED BY THE BRUIN PRESS FOR**

**Treasure Gems 1997**

# THE INITIAL

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THE SURVIVAL of the initial through many centuries is indicative of its success as a unit of page decoration. Initials were used in books written by hand prior to the invention of movable types and were, consequently, adopted by the first printers. As an introductory device the initial will undoubtedly continue to grace the printed page for centuries. There are many and varied types of initials for which the use associated with the text dictates the manner of placement.

I have numerous individual initial letters plus several fonts of decorative initials. This last group when used independently seem at first glance to be similar. The most common is the Cloister Initial issued by ATF and others.



## Cloister Initials

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LA Type Founders issued these two different designs in 24 & 36 pt. as Ornamental Initials.



They also list these Massey Initials in 2 colors, however, this set is from the John A. Hern, Jr., Foundry in one color only.




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INNOMINATE PRESS  
Blaine Lewis, Louisville, KY APA 640

! » . ; - , - ?

## PUNCTUATION



With educated people, I suppose,  
punctuation is a matter of rule;  
with me it is a matter of feeling.  
But I must say I have great respect  
for the semicolon; it's a useful  
little chap.

-- Abraham Lincoln

Printed for 1997 Treasure Gems. Title: 24 pt. Arbor.

STEDMAN'S BENT FRANKLIN PRESS FT. WAYNE





# A Treasured Gem



There Caxton slept, with  
Wynken at his side;  
One clasped in wood,  
And one in strong cowhide.

Alexander Pope

A complex and ornate Flemish  
lettre batarde, Caxton's Type 2 possessed real beauty.  
Supposed to have been cut by the Dutchman, Johann  
Veldener, the font reveals its complexity via 250 sorts!  
It was first used in Caxton's "*The Dictes or Sayengis  
of the Philosophres*" Westminster, 1477. This was the  
first book printed in England to bear a place & date.

Of Caxton's eight fonts, his second was recut numerous times in the 19th century, both in England and the U S of A. MacKellar, Smiths & Jordan's cutting (the version seen here), was offered in 4 sizes by 1886. Ten years later, ATF had added 3 more sizes. This face was discontinued early in this century. The matrices are in the Smithsonian's collection, and may cast type again.

Aa Bb Cc Dd Ee Ff Gg  
 Hh Ii Jj Kk Ll Mm Nn  
 Oo Pp Qq Rr Ss Tt Uu  
 Vv Ww Xx Yy Zz fi  
 ff III & £ \$ 1 2 3 4 5 6 7 8 9 0

.,;:='! ? Handset in Caxton Black types  
 cast by MacKellar & 15th Cen-  
 tury roman & italic, by B B & S  
 for the 1997 edit. of Treasure Gems. A. Waring

## ANNIVERSARY

THIS YEAR marks the 30th. anniversary of the founding of my private press, the Whippoorwill Press. The day the two large boxes arrived from the Kelsey Company was an important and exciting one. After weeks of pouring over their catalog, and reading everything I could find about printing, there had been many important decisions to make. Naively, I was interested in printing books, and a check at the library revealed that the dimensions of most pages were less than 5x8 inches. I therefore decided on a Kelsey 5x8, model U press, and an assortment of unrelated 8, 10, & 12 point types. Unpacking and setting up the rudimentary print shop was a high adventure. My good friend and student associate, Craig Alldredge helped me, and being unfamiliar with how fonts were wrapped, I ripped open a small package of 12 point Old English and pied it disastrously on the table top. Examining each piece of type, even with the aid of a magifying glass didn't help; we couldn't distinguish one letter from another. At last we resorted to pressing each piece of type into an ink pad and making a crude impression

on a slip of paper which we compared with the Kelsey-supplied proof of the font. We were only slightly more successful at this attempt because to our inexperienced eyes, the letters still looked alike. But we eventually were able to assign all the slivers of type to compartments in the new type case. I still have that font, in the same small case, but am yet uncertain if the letters are in the correct boxes!

I learned to print on that little press, which I quickly discovered was an extremely difficult instrument to work with. But within a few years, I mastered it and soon was printing nearly a full chase of type, though not without great pressure and heroic makeready. When I showed some of my pages to knowledgeable printers, I was accused of lying to them about printing them on a 5x8 Kelsey! This sheet is happily printed on that press, which I shall be eternally glad I purchased way back in 1967.



J. Hill Hamon, 1515 Evergreen Road  
Frankfort, Kentucky 40601

COPY

✓ NOT ORIGINAL



72pt Art Got

48pt. Art Gothic ?

36pt. Art Gothic S56T

Twentyfour pt. Art Gothic 8?!

18pt. Art Gothic David Peat Collection 97

12pt. Art Gothic pat. 17 May 87 Central TF No: 17350

10pt, Art Gothic      Designed by Earl Schraubeladter, Jr.



Y909

# FEATS PRESS

Recently Added Subsidiaries

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*Plumbiferous Type Foundery*

*Oleo Typographic Museum*

THE HOMERUN PRESS

**Macaronic Print Shop**



# Overhanging Descenders


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DESCENDERS, on wood-type have always been a problem. The printers of yore undercut them, to get tighter lines, with disastrous consequences. It didn't take too many impressions before the overhang, on end-grain type, broke off. I have seen some specimen books where no descenders are shown, because of the problems with white space between lines. The line with the descender dictates the spacing for the remaining lines. *Paragraph Fonts*, which began late in the last century, greatly aided in cutting the time of composition, by simply cutting all letters on the same length blocks.


I recently acquired a few fonts cut by *Delittle*, of York, England. They solved the breakage problem by cutting the descenders on side-grain blocks, but they are so severely undercut that they still require careful blocking. It may

be the bane of the esthetician, to have short descenders, but in the case of wood-type, it was an early solution.

Below is a sample of Delittle's side-grain cut descender "y", showing the mixed result. 

# Fly



 Printed by Dave Greer, 183 Limekiln Rd., Ridgefield, CT 06877. Please consider printing for the 1998 issue of *Treasure Gems*. Send 110 copies, 4.5x6 in., by May 1st to the above address. 